

Sirohi, Incontinence
By Slavoj Žižek

Section I:

There are three terms in Sirohi, on his masterpiece, *Time and Existence*, a response to Heidegger's *Being and Time*. In perfect continuation of the Heideggerian theory of time, temporality and being-there or *Dasein*, is the Sirohian supplement, existence. Here Sirohi is far more refined than one thinks, it is not time that is a horizon for the interpretation of Being, it is Being that interprets Time. This Being is the disclosure to an actual investigation of the encounter between existence, ontology and interpretation or investigation. In this minimal ontological inquiry, comes the whole history of philosophy. First the radical deconstructionists, Nietzsche and Kierkegaard, then the Hegelian ontological inquiries, and finally the Heideggerian poems as Being. In its place, the unity of Nietzsche and Hegel, in a far more refined concept of Time - this minute, the smallest tragedy. This means something catastrophic happens to a man, he is derailed by the process of an intellectual love of God, and this then is the hole in the body knowledge, that is finally sessions of time, that elaborates an ontological inquiry, that redeems the collective. Time is here at two extremes, the individual, his dying and even being-towards-death, assimilated to the collective. Not as it were by formalist decisionism, as in Heidegger, but by the far more refined argument, by a chance, or contingent necessity, as an event. Time is then divided into individual, collective, and finally heroic temporality. These four times, then divide into professions, aligned with the professional revolutionary of a Communist Party, and then finally with meditations, the fundamental ontological inquiry of one's life. The material for this proposition, is then arranged and one dies. Unless there is a scientific breakthrough of medical, biological and even physics and mathematics, that extends life for longer.

This then becomes a retroaction of the people. The multitude has three choices, either capitulate, lead a revolution by parties, or to be led by one or a maximum of 14 individuals in a group. The choice is not made by the collective or multitude, not even by the Prince of the party, not even by the Statesman, but by an incontinent individual, who is minimal to party, and collective demands. He is then a distraught hero. This dramatism is most exact in the film *Regular Lovers* by Philippe Garrel, where the process of May 68, Paris, is dependent on the love between a poet and his encounter, all incontinent to the history of working class general strike, student uprising and even Maoist politics. Between these three elements exists their encounter. This individual then dies in a suicidal falling in love that breaks. How is this possible? For suicide to be the fate of the heroic, even distraught poet. In a much more refined Sirohian reading, there is as it were his love to change the ending of the film, a continued fidelity, to May 68. Only this passion, can create the Christian, or Paulinian universalist foundation of the collective.

Apart from the dramatism, there is even more, drama. Incontinence, the meaning of Being, is disclosed to this individual, and he finds in his encounter, solace. After taking refuge in this solace, there is the retroaction of destruction. And finally Time and Existence, has in it an existential operator, that leads the transition of a mode of production to communism, unless he finds the intellectual love of God instead, as Lacan argues in his powerful reading of *Time and Existence*. This destruction is then combined with theory of the subject. The subject derails into destruction, more and more out of bounds. This process of recursive destruction, then creates a consistency, that is communism.

In actual fact there is only one theory - the plan, the heroes and the party, what he once called, the spiritual collective to come. All people have one life, in this life, in this generation, communism must come, and for this Sirohi once wrote, *Patria o Muerte*, Homeland or Death.

Section II:

In Jacques Lacan's recent reading of *Time and Existence*, *Tiempo ou Destructione*, Lacan argued that philosophy has so far organised two poles, Hegelian and deconstructive. Both orientations are about conceptual mediation of existence towards speculative philosophy. Only Sirohi makes the wager, destruction. It means there must be destruction at the end of philosophy, and this means nothing less than love. Love is a self-destructive fury of pure Maoism, with the addition Trotskyism that liberates the potency of destruction towards its

release, from dying to living for an Idea, as he himself experienced in his life. The willingness to die for Maoism at a young age, preparing to go underground to live for not longer than a mere 30 years, towards falling in love, and living forever.

There is a pure poem, of going underground he writes in *A Draft*, this then is the openness of *sunyata*. It means that we must be zero, or *shunya*. This is the dense meditation of *Sirohi*. To go from mark, to zero, and further to zero, till there is infinity by the axiom of null-set. It means that there is no danger in following philosophy to the end. In the end, there is a man, he is incontinence. It passes through solace, and there is time. Time is a being towards revolution, a charged protest he once attended, tear gas breaking through an insurrection on the street. He then felt this is pure. In the past we have made mistakes, there is a lot of chaos and destruction, the clamour of being. Now time for its music, extend the protest, and one finds democracy. Democracy is nothing other than the asymptote of destruction. This simple even humorous ending, to Beckettian terminal prose, is nothing short of catastrophe his novel. There is a complex plot, no one can tell the killer, the detective, why there is blood spilling everywhere. Later we realise, while listening to music and recounting the novel, that it is about an accident and its immediate consequences of getting out of the car. In this the whole revolution condensed into a single metaphor. Time.